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THE MISSION OF THE FINE ARTS*

Our German sculpture stands to-day pure from modern tendencies. Do not give up the great principles of the old art which thrusts itself beyond the æsthetic laws. It is the workshop art, the proneness to more technical tasks, which leads to a sinning against art.

Art, furthermore, should educate the people and offer ideals to the lower classes after a hard day's toil. The great ideals have been with the Germans a lasting good, while they have been more or less lost with other peoples. It only remains for the Germans to preserve, foster, and hand down to posterity these great ideals. The working classes must be edified by means of the beautiful. If art represents misery as more hideous than it is, it sins against the German people.

The cultivation of the ideal is the highest mission of civilization, and if we are to be and to remain a model for other nations in this respect the whole people must work in unison. Art helps when it raises the people, but not when it runs to the gutter. A true artist does not require to be cried up in the market-place.

The great masters of Greece and Italy at the Renaissance knew nothing of the present-day newspaper advertising. They worked as God gave them inspiration, and let the people chatter as they pleased. It is for the cultivation of this feeling that I need you.

I thank you for having accomplished such work in the Sieges Allee. The impression it exercises on strangers is stupendous. In all lands there is the deepest respect for German sculpture.

EMPEROR WILLIAM OF GERMANY.



EXAMPLES OF DECORATION AND DESIGN

The following beautiful designs are by European artists of high repute, and may well serve as suggestions to the practical worker:

In Plate 7, Figure 3 is a fabric pattern by Baron von Myrbach; Figure 2 is a painted decoration from St. James Palace, London; Figure 1 is a design for needlework in silk. In Plate 8, Figure 1 is a brooch by Paul Ricard, Paris; Figures 2 and 4 are jewelry designs by the Parisian firm of Vever; Figure 3 is a hairpin by Gabriel Falgnières. The two designs in Plate 9 are artistic ironwork by E. Robert, Paris. Several of these examples of artistic work are from the Paris Exposition and the Paris Salon of 1901.

* Portion of an address.

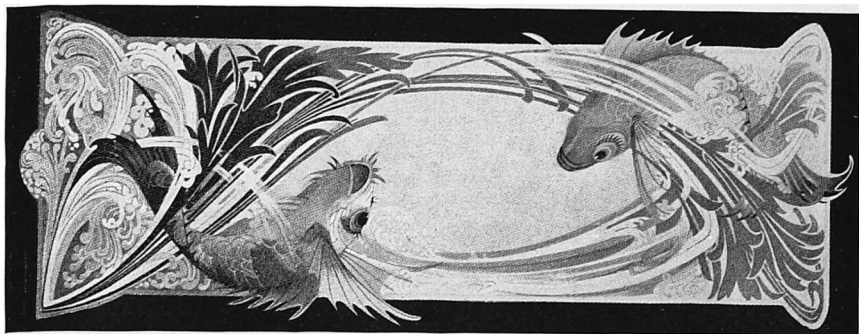


Figure 1



Figure 2



Figure 3



Figure 1



Figure 2

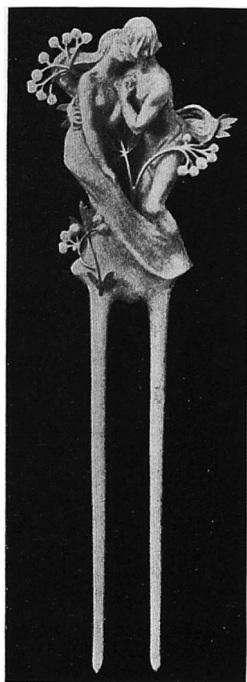


Figure 3

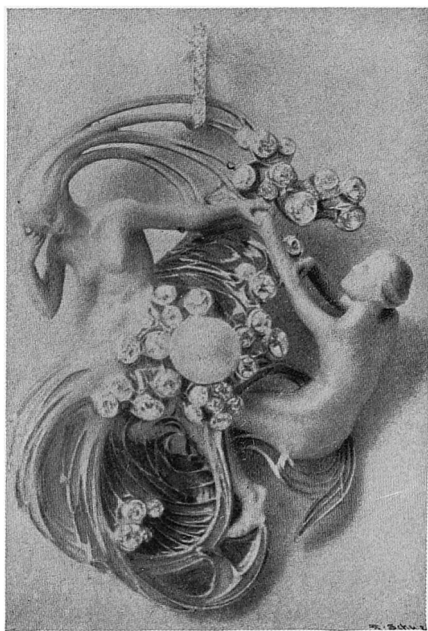


Figure 4

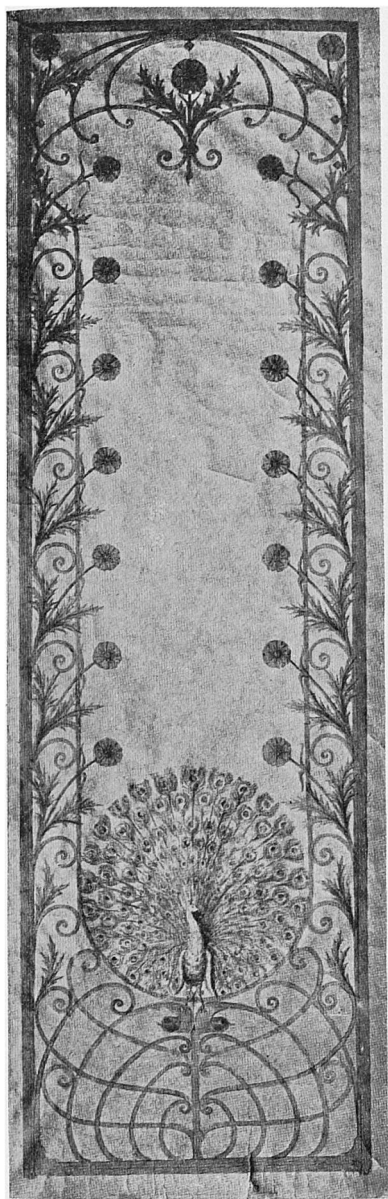


Figure 1

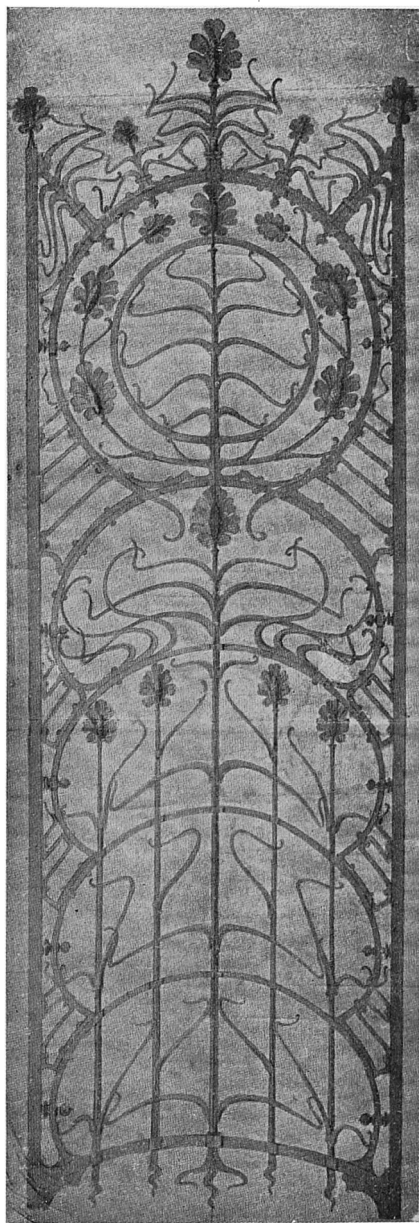


Figure 2